

Chickering G. H.

1191,

Boston

Nov. 16. 1877

Nov 19,

Encloses \$1.25 for copy
of Corday photo.

✓

Recd. Nov. 28/19

Boston. Nov 16/77.

To the Proprietor of
Corcoran Art Gallery,
Washington, D. C.

Dear Sir,

I have seen a copy of Photo-
graph of Muller's picture of
"Charlotte Corday, in Prison",
obtained at your gallery. Desirous
of procuring a copy I enclose \$1.25
for which please send me a copy
by mail or express. I am told the
price of photograph is \$1. If I
have not sent enough for picture &
packing please inform me.

Fauly Buns,

Geo. H. Chickering,

156 Tremont St.

Boston.

Advs Nov. 22

CHICKERING & SONS,



PIANO FORTES
156 TREMONT STREET.

1191

Boston, Nov 20 1877

Messrs. H

(Mr. Wm. MacLeod,

Dear Sir;

In reply to your favor I
will request you to send me the
smaller size Photo of Charlotte Cor-
-day, 12 x 16 in.

Truly Yours

Geo. H. Chickering

Howbridge & Jennings.

1192,

Auburn N. Y.,
Nov 19. 1877

Nov 21
22/77,

Order for Photographs,

✓

GORGORAN GALLERY OF ART
WASHINGTON, D. C.

OFFICE OF

TROWBRIDGE & JENNINGS,

Manufacturers and Dealers in

Picture Frames, Wall Paper,

LOOKING GLASSES, &c.

*Photos sent
with letter
Nov. 22*

Auburn, N. Y. Nov 19 1877

Mr W. M. Wood

Dear Sir

Yours of the 15 inst
recd, you may send us
the photographs at the terms
mentioned but in several
each of the best subjects
especially the 18x22 size of
Charlotte Woodway.

Yours Respr

Trowbridge & Jennings

As we are strangers to you we
refer you to Capt O Anthony No
571 Broadway. and M Kroeckert No
170 Fifth Ave New York

Mch Mus. of Art,

1193

New York,

Nov 21. 1877

Nov 24/77

Ackg recpts of Photos,

✓

GOCHRAN GALLERY OF ART
WASHINGTON, D. C.

METROPOLITAN MUSEUM OF ART,

No. 128 West Fourteenth Street.

NEW YORK, *21st November* 1877

The Trustees have received

A number of Photographs

A Gift from

The Corcoran Gallery of Art.

for which they return a grateful acknowledgment.

John Taylor Johnston

President.

L. L. L. L. L.

Secretary.

University of Ver.

1194,

Nov 24. 1877

Nov 26/77,

Ackf recpt of Photos.

✓

GORGORAN GALLERY OF ART
WASHINGTON, D. C.

1194
University of Virginia,

Chairman's Office,

Nov 24 1877.

Sir; Your note of the 19th inst
has been received - together
with the Photographs so
kindly presented to this
University by the Trustees
of the "Corcoran Gallery of Art."
The Faculty accepts
with pleasure and thanks
the Photographs.

Very respectfully,
James F. Harrison, M.D.,
Chairman of the Faculty.

F. J. Barbarin, Esq.,
Asst Curator &c,
Corcoran Gallery of Art.
Washington,
D.C.

Dahlgreen

Mrs M. V.

1195,

Nov 25. 1877.

Nov 26/77

Portrait of Marshall
Soult by Dealy for sale.

✓

GORGON GALLERY OF ART

WASHINGTON, D. C.

Rec'd & Ack'd
Nov. 26/77

Mr. William Mc'Leod,
Curator of the Concord
Art Gallery,
Dear Sir.

Will you kindly
bring to the notice of the
Art Committee, who I
understand are charged
with the duty of selection
for purchase; the fact
that I desire to offer for
sale. Healey's portrait
of Marshall Soult,
which might well
serve as a fine pendant
to Healey's Guizot, now

in the possession of the
Gallery. My portrait
of Marshall Soult was
painted by Healy at
Paris, where Soult
saw him the sitting
in 1838, and has
always been considered
by that artist himself
& believe, as one of his
most creditable works
of art.

I am my dear Sir
Very truly yms
Madeleine Burton Dahlgren

Nov. 23rd 1877.
1349 L St corner 14th Washington

Corliss G.

1196,

Pa Acad of F. A.

Phila Nov 27. 1877

Nov 28/77.

Ackg recpt of Photos.

✓

GORGORAN GALLERY OF ART
WASHINGTON, D. C.

Recd. Nov 28

PENNSYLVANIA ACADEMY OF THE FINE ARTS.

1196

Philadelphia,

Nov. 27, 1877

W. McLeod, Esq.
Curator Corcoran Gallery of Art.

Dear Sir,

I have delayed
answering your last note, in con-
sequence of having lost sight of it
and mislaid it, under the pressure
of some very important matters
requiring immediate attention at
the time of its receipt.

I have given up the hope
of finding it; and must answer
from memory. I remember that
it enclosed a 25¢ note and two
three cent stamps to refund expres-
sage paid by us on photographs
forwarded from your gallery. This
I hereby acknowledge; though
I regret that you should have
troubled yourself with the matter;
for we certainly could not grumble

at that trifling expense in
Connection with so desirable
an acquisition to the Acad-
emy's Collection of Photographs.

The aforesaid photographs
have been received in good con-
dition. Please tell Mr. Bar-
barini, whose letter announced
their coming, that a formal answer
will be returned after the next
meeting of the Board.

Meanwhile, accept in advance,
on the part of the Academy, my
sincere thanks for the generous
addition to the gifts already re-
ceived from the Corcoran Gallery

Yours truly
Geo. S. Hill
Secretary

Recd. Harv.
Nov. 28/77

Vassar College.

Nov. 28. 1877.

Mr. McLeod:-

Sir,

I have been given
your address as that of the
proper person to whom to
apply for copies of an
engraving called the "Pestal
Virgin". The size desired is
about fifteen or eighteen inches
by eight or ten. (15 x 8 or
18 x 10); although I may be
mistaken so I can only guess
the dimensions.

Will you please inform
me by return mail whether
you have them and, also
the price?

Respectfully,

Harriet Random.

Ransom Harris.

1197.

Wassar College
Nov 28/77

Nov 30/77

With regard to engraving
of Vestal.

✓

Oerstadt A.

1198,

New York.

Nov 29/77.

Dec 3/77

Will be in Washington
shortly & bring negative of
Corday. Will probably pack
his picture.

✓

GOUGHAN GALLERY OF ART
WASHINGTON, D. C.

15750

1198

Recd Dec. 3/77

Studio 31. West 10th

Nov 29/77

My dear Sir:

I shall soon
be coming to Washington next
week for a day or two and will
bring the negative and a
specimen of the work.

I suppose the box is still
in the basement of the art
gallery as I shall probably
want it to inspect the pictures.

Sincerely yours

A. J. Guillemin

Williams

Mass M. E.,

~~1206~~
1206

Salem Mass

Oct 3. 1877

Encloses tracing of
Portrait of Dante by
Raphael.

✓

GORRICHAN GALLERY OF ART
WASHINGTON, D. C.

was sold, though only about seven inches square, brought over sixty thousand dollars, though it had a crack from the top into the middle of it. It was bought by the Empress of Russia.

Mr. Moore has had an offer from Earl Cowper, owner of the celebrated collection at Panshanger, Hert's, one of his seats, for the "Apollo and Marsyas"; and also an offer in May 1875 of three hundred thousand francs for it, from the Grand Duke Nicholas of Leuchtenberg, eldest son of the late Grand Duchess Maria of Russia, own sister to the Emperor. He will not however accept less than his own price, five hundred thousand francs (\$160,000). It is also in perfect condition.

I do not quite remember whether I acknowledged the receipt of the photographs; as I was much occupied just then I fear I may not have done so. If not, please accept my apologies. I have heard from them several times from friends who have seen them in the gallery; I wish we could hear they were to be there permanently—

Ever sincerely yours Mary E. Williams

1200
Alsgood Farm,
Salem, Mass. Oct. 3rd /77

Mr. McLeod,

Dear Sir,

Your friend Mr. Wilson is making a short-visit in Salem, and as he is soon to return to Washington, it seems to me an excellent opportunity to send you a short-description, (which was lately sent to me,) of Raphael's beautiful, most-interesting and valuable Portrait of Dante of which I spoke to you when I saw you in your Sanctum, and which I so much wished you would buy for your beautiful Gallery. It is a treasure which might well claim the "place of honor" there on account of its artistic perfection; besides being the first-Raphael in America.

It is fit too that it should be in our Capital City; much as I should like it here.

You remember, perhaps, that I said I had a tracing from the original, which I regretted not having brought with me; I send by our mutual friend a tracing which I have made from that one, which I hope you will accept, as I feel sure you will appreciate the exquisite delicacy and refinement of the features, and the extreme sensitiveness of the face. You know that Raphael took his authority for the likeness from the one painted by his (Dante's) friend Giotto, in the room in the old Bargello, once the "Chapel of the Palazzo del Podestà", before it was whitewashed over, and had the right eye broken out with a nail; and therefore it is the most important likeness of the Great Poet which now exists. The position of this is precisely like that, only

reversed.

Will you be kind enough to show the tracing to the Committee, and see if they cannot be persuaded to purchase it; or rather, it seems to me I ought to write, see if they will not be anxious to secure it! I am sure they would if they could see the picture itself, for the painting is faultless (as are all of Raphael's works) and it is in a perfect state of preservation. Surely twelve thousand dollars ^(its price) could not secure a richer treasure.

I am afraid this, as well as the famous "Apollo and Marsyas" which Mr. Moore also owns, and for which he asks with reason a hundred thousand dollars, will be lost to us if we delay much longer, as they are getting such a world-wide reputation, and it is almost impossible to find a Raphael which can be bought at any price. You know the little "Madonna Costabile" the last of his works which

THE PORTRAIT OF DANTE

BY RAPHAEL

(In the possession of Mr Morris Moore, in Rome).



THE PORTRAIT OF DANTE BY RAPHAEL, painted, as there is fair ground to conjecture, for his friend *Cardinal Bembo*, author of the famous distich for the *sovereign Painter's Tomb* in the Pantheon, (1) is in Raphael's "Florentine manner," not without reason by many preferred as *the most purely and most emphatically "Raphaelesque."* Of this "manner" are the *Entombment* in the Borghese gallery, the *Madonna del Cardellino* in the "Tribuna" at Florence, the *Madonna* of the Belvedere gallery at Vienna, and other among the most celebrated works of the Italian *Apelles*, as, for instance, his *Apollo and Marsyas*. (2)

Like *all* Raphael's paintings, that are *incontestable*, only *one* excepted, namely, the *Madonna di S. Sisto* at Dresden, and, of course, *his frescoes*, RAPHAEL'S PORTRAIT OF DANTE is *on panel*. The panel is $17\frac{2}{3}$ inches high; $12\frac{1}{2}$ wide.

All but in profile and turned to the *right*, the features are manifestly borrowed from *the sole authentic effigy of the Poet extant*, the one (*also in profile*, but turned to the *left*) painted in *fresco* by his friend *Giotto*, in the Chapel of the *Palazzo del Podestà* (now *Museo Nazionale*), at Florence; the only *contemporary* one representing him in the prime of manhood, — "*nel mezzo del cammin di nostra vita*," as sung in the first line of the *Divine Comedy*.

Melancholy and thoughtful — "*malinconico e pensoso*" the countenance (as described by *Boccaccio*, Dante's great votary and *Biographer*), deep on the brow are already graven the traditional furrows, and salient on the temple rise the veins, *signs visible of fathomless musings*.

(1) Ille hic est Raphael timuit quo sospite vinci
Rerum Magna Parons et moriente mori.

Questi è quel Raffael che vivo, vinta
Esser credea Natura, e morto, estinta.

(2) In the possession of Mr Morris Moore.

The cap, in hue dark purple, is enwreathed with *Apollo's bays*, undying record of sweet *Daphne*; whereas, the *Portrait by Giotto* is uncrowned. Beneath the purple cap is one of *white linen*, through the one seen *lappet* of which, exquisitely peer the graceful contours of the ear.

The doublet, twice fastened with green bows, to match' and thus balance (as, by analogy, with the harmonies in Music) the color of the bays above, is red; this complementing the green, its optical antagonist.

At its foot, the picture is terminated by a sill, an inch and $\frac{3}{4}$ high, representing variegated wood-work, as in a very precious picture in the *Salon Carré of the Louvre*. Upon this sill, and real as the curtain which duped *Zeuxis*, is depicted a scrap of white paper, 3 inches by $1\frac{3}{4}$, once sextuply folded, but now horizontally displayed. It could have served for a monogram, or a larger inscription, say, a distich from *Dante himself*, but no trace is there of any. Its main object was pictorial, and this was accomplished by its balancing the white of the lappet, as the green bows of the doublet balance the bays.

The background is of a warm blackish uniform tint, the very counterpart of the background to the *Madonna del Granduca*, by *Raphael*, in the *Pitti Gallery* at Florence.

Nothing can exceed the scientific distribution and balance of tones in this work. Its harmony is surpassing.

Besides its necessary superiority, as a work of Art, incident to the Master and to Art's achieved maturity, THE PORTRAIT BY RAPHAEL possesses a further matchless advantage over its Prototype; namely, its having been inspired by the latter, when as yet unmingled by vandalism and undefiled by "restoration."

On reflecting that here is portrayed, by ITALY'S SOVEREIGN LIMNER, the effigy of ITALY'S IMPERIAL HOMERIC BARD — the effigy of Him whose name is a very synonym for Italy's, the likeness morally and materially vouched by authority above all question, one cannot withhold conviction that such a work may well claim to be WITHOUT RIVAL.
